



Eight Artists in the

# American

Permanent Collection

# Mastery

of the Whitney Museum

of American Art



Digitized by the Internet Archive  
in 2013

<http://archive.org/details/americanmasterye00whit>

# **American Mastery**

Eight Artists in the Permanent Collection  
of the Whitney Museum of American Art

**Alexander Calder**

**Stuart Davis**

**Willem de Kooning**

**Marsden Hartley**

**Gaston Lachaise**

**Louise Nevelson**

**Georgia O'Keeffe**

**John Sloan**

Whitney Museum of American Art at Equitable Center

## Foreword

The Whitney Museum of American Art at Equitable Center is one of four branches of the Whitney Museum. Since the establishment of the first branch in 1973, the Whitney Museum, with the invaluable cooperation of its corporate hosts, has been able to extend its programs, bringing exhibitions, educational activities, publications, and special events to a new and varied audience.

The Whitney Museum of American Art at Equitable Center opened in February 1986. It has to date welcomed almost 300,000 visitors to its two exhibition galleries—the north gallery devoted to long-term installations of the Permanent Collection, and the south gallery to changing exhibitions. Five special temporary exhibitions have been presented in the south gallery; across the atrium, in the north gallery, an inaugural installation of the Permanent Collection, on view for more than a year, presented forty works by thirty-seven artists, emphasizing the breadth and scope of the accomplishments of American artists in the twentieth century. Each exhibition is accompanied by a free brochure.

“American Mastery,” the second yearlong Permanent Collection installation, highlights the achievements of eight twentieth-century artists whose works the Museum has collected in depth. Each of these artists has made a significant contribution to the development of American art.

We are grateful to John Carter, President and Chief Executive Officer of The Equitable, to Benjamin D. Holloway, President and Chief Executive Officer of Equitable Investment Corporation, and to Jerry I. Speyer, President of Tishman Speyer Properties, for their enthusiastic support of our cooperative endeavor. Through this special relationship between business and the arts, the finest achievements of American artists can be presented to the public.

**Tom Armstrong, Director**  
**Whitney Museum of American Art**

## Introduction

From John Sloan to Willem de Kooning and from Gaston Lachaise to Louise Nevelson, American painting and sculpture in the twentieth century have evolved dramatically in their sense of purpose and scale. “American Mastery” includes genteel urban realism and emotive, figurative contortions, sensuous human contours in metal and Cubist constructions of wood fragments. Within a century of innovative and swiftly successive movements, however, the individual is still predominant. The range of work of the eight artists represented here can be explained not just by this century’s accelerated rate of change, but by the varied backgrounds of the artists themselves. Three of them—Willem de Kooning, Gaston Lachaise, and Louise Nevelson—became American by choice, not by place of birth. The culture of France (for Lachaise and Calder), Russia and France (for Nevelson), and The Netherlands (for de Kooning) has shaped their achievements, while America has borne witness to their success. All eight were enriched by the cultural complexity and opportunities of New York City, even when other landscapes—New England for Marsden Hartley, New Mexico for Georgia O’Keeffe, and Long Island for Willem de Kooning—incited some of their greatest work. Their oeuvres are a synopsis of twentieth-century American art: the shift from realism to abstraction, the introduction of unconventional materials, techniques, and scale, and the replacement of direct observation by emotion as the source of artistic inspiration.

It is, then, as individuals that the eight artists are celebrated here, their differences revealing the artistic scope of a century in which American culture has risen to international importance. All the artists are discussed in relation to the Whitney Museum of American Art, which often made early purchases of their work and offered them initial and ongoing public exposure.

The works in this exhibition will change from time to time, due to other loan commitments. In the checklist, asterisks appear alongside titles of works that will be replaced.



*John Marin, 1928*

## Gaston Lachaise

**Born:** Paris, 1882

**Died:** New York, 1935

**Studied:** Ecole Bernard Palissy, Paris

**Ecole Nationale Supérieure des Beaux-Arts,  
Paris**

*Head of a Woman*, 1923

Bronze, 12 × 9 × 6 inches

Bequest of Mrs. Sam A. Lewisohn 54.50

*Head*, 1923–24

Marble, 16¼ × 10½ × 9¼ inches

Purchase 41.54

*\* Dolphin Fountain*, 1924

Bronze, 17 × 39 × 25¼ inches

Gift of Gertrude Vanderbilt Whitney 31.41

*Head*, 1928 (back cover)

Bronze, nickel plated, 13¼ × 8¼ × 13½ inches

Purchase 31.42

*John Marin*, 1928

Bronze, 12 × 9 × 9 inches

50th Anniversary Gift of Seth and  
Gertrude W. Dennis 81.25

*\* Man Walking*, 1933

Bronze, 23¼ × 11¼ × 8½ inches

Purchase 33.58

*Torso with Arms Raised*, 1935

Bronze, 36¼ × 32¼ × 16½ inches

50th Anniversary Gift of The Lachaise  
Foundation 80.8

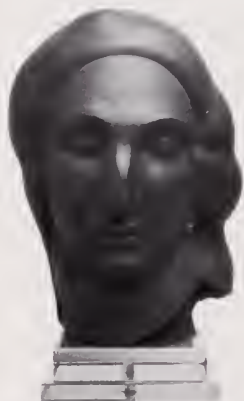
In 1934, Lincoln Kirstein wrote of Gertrude Vanderbilt Whitney's early support of Gaston Lachaise that she, "with an unquestioning generosity, purchased important pieces at the first price asked, not in charity, but as a sculptor's recognition of distinguished sculpture." Before Mrs. Whitney's death in 1942, twelve sculptures and drawings by Lachaise had entered the Whitney Museum's collection; twenty-three are now owned. In 1933, *Man Walking* was selected for the first of the Museum's surveys of contemporary sculpture and, following the artist's sudden death in 1935, a memorial survey of his drawings and small sculptures was held in 1937. A retrospective, organized by the Los Angeles County Museum of Art, traveled to the Museum in 1964. In 1980, Lachaise was the subject of one of a series of exhibitions, entitled "Concentrations," devoted to artists whose work is represented in depth in the Permanent Collection.

Lachaise's artistic contribution is founded not so much upon his powers of invention as upon his perfection of the techniques and subject matter of conventional figurative sculpture. Having studied and apprenticed in France for eleven years, he was, upon his arrival in the United States in 1906, technically ahead of his American colleagues, and remained so. Like many native American sculptors in the first decades of the twentieth century, Lachaise chose as his principal subjects the human figure and animals. Of the creatures he depicted—including a turkey, bees, and swans—dolphins were a clear favorite. These gregarious and intelligent mammals were used as the motif of many Lachaise sculptures from 1917 to 1924. The dolphin, with its ability to leap thirty feet, ideally suited Lachaise's mid-1920s interest in suspended forms. In *Dolphin Fountain* (1924), the most ambitious of his animal

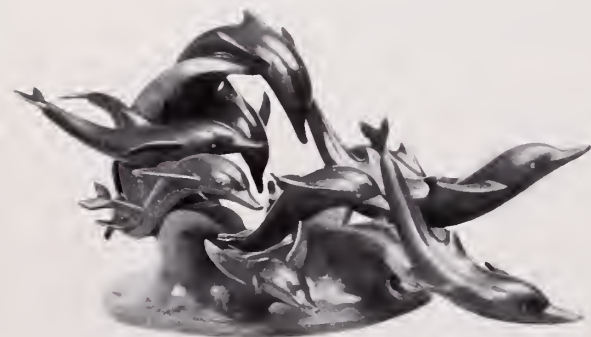




*Head, 1923–24*



*Head of a Woman, 1923*



*Dolphin Fountain, 1924*

bronzes, a school of fifteen dolphins vault in rhythmic arabesques over large curled waves.

Lachaise did not transcend the modes of representing animal and human forms, so much as stretch them. The three female heads in the exhibition express a classical motif in atypical surface treatments and a notable repertoire of moods. Though specifics of hair and posture change, the Lachaisian female idealization, robust and sensuous, remains identifiable. The two bronze heads (1923, 1928) portray Lachaise's wife and commanding muse, Isabel Dutaud Nagle, whom he married in 1917. The big marble head (1923–24) appears to have been based upon another model. It fuses the classicizing principles of Lachaise's rival, Elie Nadelman, with the advanced abstraction of the Paris-based Romanian, Constantin Brancusi. While Nadelman simplifies the Greco-Roman convention and Brancusi seeks to express the spiritual essence of his subject and his medium's physicality, Lachaise uses amplification and slight distortion for a poetic revelation of his model.

More clearly identifiable portraits, often commissioned, were a challenge and sporadic source of revenue for Lachaise in the late 1920s and early 1930s. Following the precedent of the French sculptor Jean-Antoine Houdon (1741–1828), Lachaise set out to record many of the leading intellectual and creative personalities of his time. His interpretation of the famous, craggy features of John Marin is his best-known portrayal. Lachaise saw in this painter's demeanor "the face of a man who had suffered, sacrificed and triumphed without vanity."

Fortunately, in the 1930s, a group of rich, young aesthetes patronized Lachaise. Among them was Lincoln Kirstein, who commissioned several works and organized the 1935 Lachaise retrospective at The Museum of Modern Art. Best known as a patron of dance, this collector and writer both commissioned and was the model for *Man Walking* (1933), Lachaise's depiction of a striding nude. The pose was based upon that of a six-inch-high Egyptian gold and enamel statuette of a pharaoh, which the sculptor and his model had admired in The Metropolitan Museum



of Art. Lachaise's regal figure strikes a memorable balance between the ideal and the literal.

*Torso with Arms Raised* (1935), which was posthumously cast, exemplifies the final phase of Lachaise's work. In an extravagance of freedom, Lachaise radically sexualized his females. The thickened, aging corporeality of *Torso with Arms Raised* signals an indomitable energy that becomes, beneath the headless body, more carnal than cerebral. The figure's hands are tensed, and its grossly amplified breasts and vagina-like cleavage dramatize the compelling female sexuality that is the ultimate message of Lachaise's art.



*Man Walking*, 1933



*Torso with Arms Raised*, 1935



*Sixth Avenue Elevated at Third Street, 1928*

## John Sloan

**Born:** Lock Haven, Pennsylvania, 1871  
**Died:** Hanover, New Hampshire, 1951  
**Studied:** Spring Garden Institute,  
Philadelphia  
**Pennsylvania Academy of the Fine Arts,**  
Philadelphia

*\* The Picnic Grounds, 1906–07*  
Oil on canvas, 24 × 36 inches  
Purchase 41.34

*Dolly with a Black Bow, 1909*  
Oil on canvas, 32 × 26 inches  
Gift of Miss Amelia Elizabeth White 59.28

*The Hawk (Yolande in Large Hat), 1910*  
Oil on canvas, 26¼ × 32¼ inches  
Promised 50th Anniversary Gift of  
The John Sloan Memorial  
Foundation P.22.79

*Backyards, Greenwich Village, 1914*  
Oil on canvas, 26 × 32 inches  
Purchase 36.153

*\* The Blue Sea—Classic, 1918*  
Oil on canvas, 24 × 30 inches  
Gift of Gertrude Vanderbilt Whitney,  
by exchange 51.39

*Sixth Avenue Elevated at Third Street, 1928*  
Oil on canvas, 30 × 40 inches  
Purchase 36.154

John Sloan met Gertrude Vanderbilt Whitney in 1915, the year he moved to Washington Place in Greenwich Village, a few blocks from Mrs. Whitney's MacDougal Alley sculpture studio. The following year, at her studio annex, he was given his first one-artist show, exposure he considered pivotal to his success. Sloan was one of the original members of the Whitney Studio Club, founded in 1918. This organization's artist-members generated group, solo, and theme shows, and the Studio Club quickly became the center of the downtown New York art community. It eventually established the essential character of the Whitney Museum of American Art, founded in 1930. Sloan and Mrs. Whitney maintained a close association through his leadership of the Society of Independent Artists; she was on the board of directors and provided crucial funding for the organization. Sloan had a one-artist exhibition of his etchings at the Whitney Studio Club in 1921, and another such show of his prints at the Whitney Museum in 1936. His work has been in scores of group exhibitions at the Studio Club and the Whitney Museum. The largest survey of his art to date was organized by Lloyd Goodrich for the Whitney Museum in 1952. In 1980, the fourteen paintings, four drawings, and a selection from over 140 etchings by Sloan in the Permanent Collection were the subject of a "Concentrations" exhibition, in celebration of the fiftieth anniversary of the Museum.

Mrs. Whitney first acquired paintings and prints by Sloan between 1915 and 1920. Though it is the earliest painting by Sloan in the Permanent Collection, *The Picnic Grounds* (1906–07) was not purchased until 1941. Writing about this work in 1936 in his book *Gist of Art*, Sloan described it as a "scene in which these adolescent boys and girls frolic like bear cubs." Sloan also drew





*The Picnic Grounds, 1906–07*



*Backyards, Greenwich Village, 1914*



*The Blue Sea—Classic, 1918*

attention to “the grin that surrounds the gold tooth” of the young man at the center of the picture. It is known from Sloan’s diary (started in 1906) that this people-filled scene was observed on Decoration Day, 1906, in Bayonne, New Jersey, and begun from memory a few days later. The draped pavilion, the whitened trees, and the merriment of the crowd combine in an image of unusual liveliness, a significant departure from the turn-of-the-century American Impressionist views of inactive, porcelaneous women confined to quiet interiors.

Sloan was among the twenty-four artists on the organizing board of the 1913 International Exhibition of Modern Art, the so-called Armory Show. Here he continued his tireless efforts, begun with the 1908 exhibition of *The Eight* at the Macbeth Galleries in New York, to free his fellow artists from the constraints and prejudices of the academy. His frequent visits to the show, which displayed advanced European and American art, redirected his own work. Fortuitous inspiration and social message were replaced by a formalist approach and more brilliant palette. His subject matter still emanated from the Greenwich Village street life he had been recording since his arrival in New York in 1904. In *Backyards, Greenwich Village* (1914), laundry hangs out to dry on a cold day and children make a snowman, but these commonplaces are expressed in a more dynamic composition with a richer color sense. This view of the rundown backyards of Sloan’s former apartment at 61 Perry Street was painted from a pencil sketch and enhanced with details conjured from memory and sentiment at Sloan’s studio on lower Sixth Avenue.

Though engaged in more for pleasure than for profit, portrait painting was a recurring aspect of Sloan’s career. *Dolly with a Black Bow* (1909), Sloan’s dignified, stark view of his wife Dolly (Anna M. Wall), was completed eight years after the couple met. Van Wyck Brooks, Sloan’s biographer, later characterized Dolly as “tiny as a humming-bird, four feet nine inches tall. . . . She was a tempestuous little soul, mercurial, unstable, but as bold as a jay in defence of her affections and beliefs.” Sloan’s attachment to his first wife, who died in 1933, was complicated by her depressive



*Dolly with a Black Bow, 1909*



*The Hawk (Yolande in Large Hat), 1910*

behavior, though in the early years of their marriage—at the midpoint of which this portrait was completed—her formidable energy was happily channeled into avant-garde politics and art. Sloan confessed in 1939 that “one’s own family are the painter’s most difficult sitters . . . his mind is divided between the creative and the critical.” Other models were easier and more frequently portrayed. Yolande Bugbee was used for at least eight works, first between 1909 and 1911, and then again in the last few years of Sloan’s life. Though their relationship was quite formal, Sloan always identified her portraits by their subject’s first name, because it was “the prettiest part.” As with the view of Dolly, *The Hawk* (*Yolande in Large Hat*) (1910) indicates the profound contribution of Hals, Manet, and Velázquez to Sloan’s style. The painting’s full title attests either to Yolande’s flighty hat or to her piercing gaze. These pictorial details, along with the decorative epaulets, off-kilter pearls, and drooping scarf, elevate this rendering above a standard studio portrait. The model’s lively demeanor shows why Miss Bugbee was so often employed.

John and Dolly Sloan spent the summers of 1914 through 1919 at the popular seaside artists’ resort of Gloucester, Massachusetts. It was an important period of transition for Sloan, to a less narrative and politicized art in which pure seascapes, such as *The Blue Sea—Classic* (1918), were painted. At this time he produced his first paintings of nature without figures, and tackled the problem of setting a more limited palette for himself. Across the rocky shore, a classic, six-mast schooner is poised on the horizon.

Sloan’s downtown locale continued to provide him with subjects throughout his lifetime. In *Sixth Avenue Elevated at Third Street* (1928), Greenwich Village appears less quaint and more prosperous. The boisterous charms of the jazz age are apparent as a chain of ten elegantly garbed women part, and pairs of males quickly approach. The clock tower of the Jefferson Market police court looms in the distance as the Elevated (which was abandoned for demolition in 1938) roars above Third Street. Sloan’s descriptive gifts and his ability to place the viewer in the middle of a story appear undiminished.



*The Mountain, New Mexico, 1931*



## Georgia O'Keeffe

**Born:** near Sun Prairie, Wisconsin, 1887

**Died:** Santa Fe, New Mexico, 1986

**Studied:** The Art Institute of Chicago

**Art Students League, New York**

**University of Virginia, Charlottesville**

**Teachers College, Columbia University,  
New York**

*Abstraction*, 1926

Oil on canvas, 30 × 18 inches

Purchase 58.43

*Single Lily with Red*, 1928 (front cover)

Oil on wood, 12 × 6¼ inches

Purchase 33.29

*The Mountain, New Mexico*, 1931

Oil on canvas, 30 × 36 inches

Purchase 32.14

\**Summer Days*, 1936

Oil on canvas, 36 × 30 inches

Collection of Calvin Klein, Promised gift to  
the Whitney Museum of American Art P.4.83

*It Was Blue and Green*, 1960

Oil on canvas, 30 × 40 inches

Lawrence H. Bloedel Bequest 77.1.37

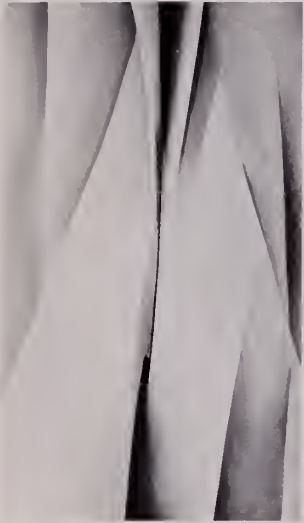
Georgia O'Keeffe had been active as an artist for fifteen years when her first work entered the Whitney Museum's collection in 1931, prior to the official opening of the Museum. Two more paintings were acquired in 1932, and O'Keeffe was regularly included in group exhibitions, eventually appearing in over twenty of the Museum's Biennials. Her work was the subject of a definitive retrospective organized by the Museum in 1970, and all of her art in the Permanent Collection was shown in a special exhibition in 1981. To date, eight major paintings and two works on paper have entered the Permanent Collection.

*The Mountain, New Mexico* (1931) was one of the O'Keeffe paintings purchased by the Museum in the spring of 1932. This landscape is the most literal of the Museum's views of O'Keeffe's favored New Mexican terrain. The artist wrote in 1939 that the area's "bad lands"—hills so dry that no vegetation would grow—were America's "most beautiful country." O'Keeffe had spent her first summer in New Mexico in 1929, and moved there permanently twenty years later, following the death of her husband, Alfred Stieglitz. A glossy smoothness undulates over these otherwise stark southwestern hills, as color seductively slides across their almost fleshy contours.

A motif much favored by O'Keeffe is the outsize amplification of flowers. Her isolated *Single Lily with Red* (1928) shows a blossom she frequently painted, silhouetted here against large shiny leaves. Its strongly sexual appearance is subdued in this view by the absence of its stamen. At the base of O'Keeffe's big-skied *Summer Days* (1936), a roseate chain of "bad lands" anchors the floating skull and flowers. O'Keeffe's sun-bleached deer skull and an evanescent bouquet of asters, cactus, and heliopsis hover dreamily,



*Summer Days, 1936*



*Abstraction, 1926*



*It Was Blue and Green, 1960*

as in a summer mirage. In New Mexico O'Keeffe collected animal bones in the desert as others might gather wild flowers. This dreamlike image, executed at the height of the Surrealist movement's influence, joins a regenerative eruption of color and life with an enduring souvenir of the desert's mortal grip.

While three-quarters of the backdrop of *Summer Days* is a sea of white piled cumulus clouds, such amorphous tonalities are the sole subject of O'Keeffe's *Abstraction* (1926). The curled-back pair of interlocking, triangulated sections disclose a dark void at the center. Turned on its side, with the pinkish passage at the top, the composition can be interpreted as the view of the hills across the water from the Stieglitz family retreat on Lake George, New York, where O'Keeffe spent summers between 1918 and 1928.

The dissolution of form into fields of color reached a higher level of abstraction in the series of images of rivers seen from above, produced by O'Keeffe between 1958 and 1962. These perspectives, including *It Was Blue and Green* (1960), are traceable to O'Keeffe's regular travels by air. As of 1953, she began to make long trips abroad. In 1959–60 she flew around the world, and in 1960 returned to the Orient and the South Pacific. Her aerial distillation of rivers and tributaries turns the land soft and the water substantive. In this final series of works, O'Keeffe continued to transform her everyday observations into universal images, and commonplace sights into meditative visions.



*Forms Abstracted, 1913*

## Marsden Hartley

**Born:** Lewiston, Maine, 1877

**Died:** Ellsworth, Maine, 1943

**Studied:** Cleveland School of Art (now the  
Cleveland Institute of Art)

**New York School of Art**

**National Academy of Design, New York**

*\*The Blast of Winter, 1908*

Oil on canvas, 30 × 30 inches

50th Anniversary Gift of Mr. and Mrs.

Everett Birch 80.22

*Forms Abstracted, 1913*

Oil on canvas, 39½ × 31¼ inches

Gift of Mr. and Mrs. Hudson D. Walker and

exchange 52.37

*\*Landscape, New Mexico, 1919–20*

Oil on canvas, 28 × 36 inches

Gift of Frances and Sydney Lewis 77.23

*Granite by the Sea, 1937*

Oil on composition board, 20 × 28 inches

Purchase 42.31

*Robin Hood Cove, Georgetown, Maine,*

1938–39

Oil on composition board, 21¼ × 25¼ inches

Promised 50th Anniversary Gift of Ione

Walker in memory of her husband, Hudson

D. Walker P.17.80

*Sundown by the Ruins, 1942*

Oil on composition board, 22 × 28 inches

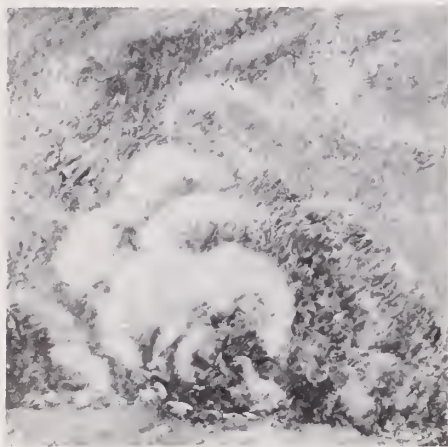
Gift of Charles Simon 80.51

Although the Whitney Museum now owns fifteen works by Marsden Hartley, and in 1980 organized the definitive retrospective of his work with an accompanying biographical catalogue, it was not until 1931 that Hartley was first associated with the Museum. That year one of his landscape paintings was acquired, and in 1932 Hartley participated in the first Whitney Museum Biennial exhibition; he was included in every subsequent Biennial of painting until his death.

The landscape by Hartley purchased in 1931 was exchanged in 1952 for *Forms Abstracted* (1913), one of the two early abstractions now owned by the Museum. *Forms Abstracted* dates from Hartley's second visit to Germany, where he spent time in Berlin and came to know Franz Marc and Wassily Kandinsky. For Hartley more than for any other American modernist, Berlin, not Paris, was the anvil on which he shaped his abstractions. The city's hectic, cosmopolitan environment was enflamed by the Great War. Hartley added to this charged atmosphere his own cosmology, in which the horse and military motifs were central. He first used the horse in 1913 quite naturalistically; by 1914 the beast rested alone, riderless, at the center of several compositions. In *Forms Abstracted*, the shapes and triadic illuminations that surround the horse confer optical dazzle without a clearly definable symbolic intent. The bright, interlocking designs of these early abstractions are extended with painted wood frames that reinforce the totality of Hartley's visionary art.

While Hartley remains most celebrated for his modernist abstractions of the teens, landscape was the subject he addressed most consistently. He made his first landscape views of his native Maine in about 1906. *The Blast of Winter* (1908) was likely





*The Blast of Winter, 1908*



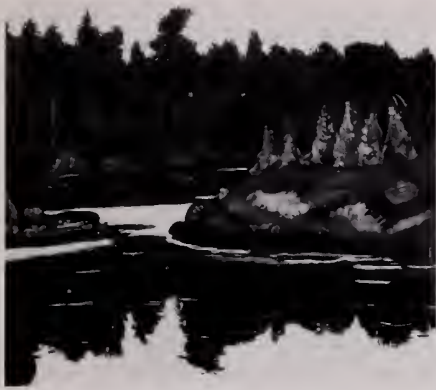
*Granite by the Sea, 1937*



*Landscape, New Mexico, 1919–20*

painted in Boston, where the peripatetic Hartley spent most of 1908. It is suffused with an Impressionistic sea of spirited paint strokes that airily spiral across the picture's surface. The work's power resides not just in its atmospheric description of the cold Northeast, but in its rendering of the emotional equivalent of winter's icy blast. States of feeling and weather also combine in *Landscape, New Mexico* (1919–20). Hartley first visited this artistically appealing terrain in the summer of 1918, and lingered somewhat unhappily there until early 1919. He returned for a few months at the end of that year. *Landscape, New Mexico* was probably finished in late 1919 or early 1920; after Hartley left Santa Fe, he continued to use its potent images through the spring of 1920 (and, in the form of "recollections," in 1923 and 1924). In 1919, he made several landscapes in pastel, and mimicked the pigmented, dry surface of this medium in his paintings. Nature's regeneration in springtime is suggested in the watery flow of color from the right to the left at the bottom of the work and in the verdant plain and lower hills. The landscape's charged elements are balanced by the rightward tilt of the mountains against the opposite flow of the stream at the bottom.





*Robin Hood Cove, Georgetown, Maine,*  
1938–39



*Sundown by the Ruins, 1942*

The rocky and unforgiving coast of northern New England proved to be the landscape most suited to Hartley's complex psyche. In the final decade of his life, he visited as well as resided there. In 1937, he returned to Maine for the first time in twenty years, accompanying the widow of Gaston Lachaise to her house in Georgetown. Nearby, he painted the massive slabs of *Granite by the Sea* (1937). In this view, muscular clouds and a painterly ocean are pushed off into the upper corner by the darkly outlined stone and impenetrable shore and trees. A calmer image of the locale is offered in *Robin Hood Cove, Georgetown, Maine* (1938–39). Its bleak isolation and inhospitality echo Hartley's solitude; following his summer with Mme. Lachaise and other friends in 1938, he moved off the coast to the island of Vinalhaven. In the last years of his life, Hartley lived in Corea, Maine. His fortunes improved as interest in his work grew and he became affiliated with the prestigious Paul Rosenberg Gallery in New York. *Sundown by the Ruins* (1942) assumes a commanding ease; details are deleted for overall effect. Hartley was painting at the level of his Berlin abstractions, but finding his inspiration in his American roots. His physical health was in decline, but his spirit animated some of his most expressive paintings.



*Egg Beater, Number 2, 1927*

## Stuart Davis

**Born:** Philadelphia, 1892

**Died:** New York, 1964

**Studied:** Robert Henri School, New York

*The Barrel House, Newark (The Back Room)*,  
1913

Oil on canvas,  $30\frac{3}{4} \times 37\frac{1}{2}$  inches

Gift of Mr. and Mrs. Arthur G.

Altschul 69.114

*New Mexican Landscape*, 1923

Oil on canvas,  $22 \times 32$  inches

Gift of Gertrude Vanderbilt Whitney 31.174

*Egg Beater, Number 2*, 1927

Oil on canvas,  $29\frac{7}{8} \times 36$  inches

Gift of Gertrude Vanderbilt Whitney 31.169

*Place Padeloup*, 1928

Oil on canvas,  $36\frac{3}{4} \times 28\frac{3}{4}$  inches

Gift of Gertrude Vanderbilt Whitney 31.170

*\*House and Street*, 1931

Oil on canvas,  $26 \times 42\frac{3}{4}$  inches

Purchase 41.3

*Ouh! in San Paõ*, 1951

Oil on canvas,  $52\frac{3}{4} \times 41\frac{3}{4}$  inches

Purchase 52.2

Stuart Davis' ties to the Whitney Museum span his entire artistic career and the Whitney Museum's history as well. His work was first shown at Gertrude Vanderbilt Whitney's studio annex exhibition galleries in December 1917. He went on to have three one-artist shows at the Whitney Studio Club (1921, 1926, 1929) and was a frequent participant in the club's group exhibitions. His art has been on almost constant view at the Whitney Museum since the inaugural exhibition of November 1931. Even in the early years, when the Museum was most committed to representational art, Davis was an impassioned advocate of abstraction. Davis' retrospectives came to the Whitney Museum in 1957 and 1965, and in 1980 a show was organized consisting only of works by Davis from the Museum's holdings. The Permanent Collection began with twelve paintings, drawings, and prints by Davis; this has now grown to twenty-two works, tracing the evolution of the artist's fifty-year career.

*The Barrel House, Newark* (1913), the earliest work by Davis owned by the Museum, exposes the journalistic origins of Davis' art. His father's position as art director of the *Philadelphia Press* had brought the young Davis into regular contact with the painters William Glackens, Everett Shinn, and John Sloan, who worked as newspaper illustrators. In 1908 these artists, together with five other like-minded, nonacademic painters, exhibited as The Eight in New York's Macbeth Galleries. They promulgated a gritty, urban realism that signaled the first American modern art. Although Davis was not a member of The Eight, his early depictions of city life are reminiscent of The Eight's brand of realism. Davis, however, added a jazzlike improvisation to his work. From his early twenties on, he and his friends routinely visited the



*The Barrel House, Newark (The Back Room), 1913*



*New Mexican Landscape, 1923*



*Place Padeloup, 1928*

nightspots of Newark, New Jersey, near the studio he had established for himself in 1912 in Hoboken. Jazz was not just used as the subject of his art, but increasingly as a metaphor for the structure and linguistic accents of his abstract paintings.

Davis' shorthand depiction achieved a final naturalistic phase during a brief but productive trip (in the company of John Sloan) to New Mexico in the summer of 1923. In *New Mexican Landscape* (1923), interlocking planes of color converge; the three-part border, with its lasso-like band roping in the scene, emphasizes pictorial flatness. Davis was quickly disappointed by the drama and history of the southwestern landscape and considered it more appropriate for ethnologists than artists; he never went west again.

Davis' intellectual approach to painting was at its most brilliant in his Eggbeater series of 1927–28. These still-life abstractions and a few related pieces find their origin in a tabletop arrangement of an eggbeater, an electric fan, and a rubber glove. Davis first assumed control over this subject matter by abandoning painting at the scene and conflating several perspectives. He then invented his own non-naturalistic color schemes and transformed recognizable elements into purely geometric forms.

Shortly following the advance made by his abstracted Eggbeater pictures, Davis took a step back to review what he had discarded. Subsidized by Gertrude Vanderbilt Whitney, he sailed for Paris in May 1928. *Place Padeloup* (1928) was one of the most pleasing products of this fifteen-month-long trip, and Davis bestowed it upon Mrs. Whitney when he returned. The facades of a quiet Right Bank square in Paris are festooned with color. Thin black lines in the work's painterly crust conjure up a bistro called *La Cressonée* (an obsolete term for a watercress salad), which specializes in oysters and snails, and also an adjacent shop for *vins et charbons*, one of the uniquely French emporiums that offer wine and charcoal, a warming combination. City scenes interested Davis no less upon his return, when geometrized New York vistas were Davis' complex contribution to American Scene painting. In *House and Street* (1931), Davis' paired images shift from the frontally





*House and Street*, 1931



*Owh! in San Paō*, 1951

presented Front Street by the East River to where the Third Avenue Elevated veered dramatically at Coenties Slip. He first sketched the site in 1926, when the Front Street building was evidently bedecked with a poster heralding the populist New York State governor Alfred E. Smith, then in the last of his four terms. Davis reused the painting's bifurcated structure and motifs several times.

The next major work by Davis in the Permanent Collection leaps ahead twenty years. *Owh! in San Paō* (1951) connects artistic philosophy, place, and phrase. Originally titled *Motel*, the painting was intended for inclusion in an exhibition in Brazil. When it was declined for that show, Davis renamed it. The red and black script at the right ("We used to be now") creates a rhyme with the painting's title and refers to the origin of the composition: an earlier painting, *Percolator* (1927; The Metropolitan Museum of Art), which was part of the Eggbeater series. *Percolator* is a geometric abstraction of a six-cup coffee maker. Davis' 1951 version juggles time frames, turning from the past to the present ("now"). The reintroduction of a scene or subject from within the maze of his art enriches Davis' already jazzy compositions and banner-bright color schemes. With a succession of such multilevel paintings, he is the seminal practitioner of twentieth-century American abstract art.



*Wooden Bottle with Hairs, 1943*



## Alexander Calder

**Born:** Lawnton (now part of Philadelphia), 1898

**Died:** New York, 1976

**Studied:** Stevens Institute of Technology,  
Hoboken, New Jersey

**Art Students League, New York**

*Double Cat*, 1930

Wood,  $7 \times 51 \times 4\frac{1}{4}$  inches

Purchase, with funds from the

Howard and Jean Lipman

Foundation, Inc. 69.256

*Cage within a Cage*, c. 1939

Metal, wood, and string,

$37\frac{1}{2} \times 58\frac{3}{4} \times 21$  inches

Gift of the Howard and Jean Lipman

Foundation, Inc. 75.23

*Wooden Bottle with Hairs*, 1943

Wood and wire,  $22 \times 14\frac{1}{2} \times 10\frac{1}{2}$  inches

50th Anniversary Gift of the Howard and

Jean Lipman Foundation, Inc. 80.28.2

*Bifurcated Tower*, 1950

Painted metal, wood, and wire,

$58 \times 72 \times 53$  inches (variable)

Purchase, with funds from the Howard and

Jean Lipman Foundation, Inc. and

exchange 73.31

*Indian Feathers*, 1969

Painted aluminum sheet and stainless-steel

rods,  $136\frac{3}{4} \times 91 \times 63$  inches

Purchase, with funds from the

Howard and Jean Lipman

Foundation, Inc. 69.260

Alexander Calder's *Circus*, lent by the artist in 1970 and purchased from his estate in 1983, cheerfully welcomes all visitors to the Whitney Museum of American Art on Madison Avenue at Seventy-fifth Street. Yet the now close association of the Museum and this artist began late and developed slowly. Calder's art was first shown at the Museum in 1942, thirteen years after his initial exhibition in New York. This appearance, in one of the Whitney Museum's then annual surveys, was the first of twenty-one in all. A work by Calder was not acquired by the Museum until 1950; the most recent addition to the collection was in 1987. Now over seventy works by Calder span the full range of his achievements, from illustrated books to important mobiles and stabiles to the incomparable *Circus* itself.

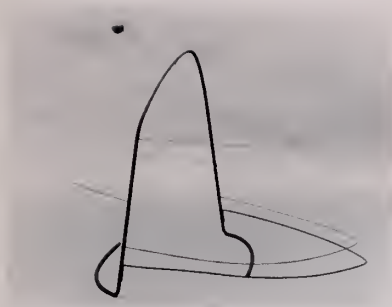
This selection of works from the Permanent Collection covers four decades and represents several phases of Calder's sculpture. His creativity sprang from his skills in mechanical engineering. His initial artistic training at the Art Students League in New York, and a natural desire to follow a different path from his father and grandfather, who were both sculptors, originally led him to painting. In the mid-1920s, however, his fascination with the circus prompted him to sketch its performers, and he then translated his drawings into diminutive three-dimensional wire and cloth figures and animals. Within a short time he was using these small animated sculptures for performances of his own circus. During these years Calder was also carving in wood. This more conventional application of his sculptural gifts mirrored the then fresh approaches being taken to direct carving by John Flannagan, William Zorach and Calder's friend in Paris José de Creeft. The wood carving of *Double Cat* (1930) bears all the marks of Calder's



*Double Cat*, 1930 (two views)

vigorous hand. A companion piece, with only one feline, is in the collection of the Saint Louis Art Museum, but while possessed of an equally direct gaze, that work lacks the witty dual-headed construction and extreme elongation of the Museum's bulbous creatures.

Calder's greatest inventions were his stabile and mobile constructions of wire, wood, and string. With considerable economy, innovative materials were used in a modern manner. His flat, cutout metal shapes, motored by the wind, became three-dimensional. *Cage within a Cage* (c. 1939) merges base and sculpture to entrap a suspended inner white cage within a sphere of black wire lines. The motif of airy imprisonment occurs with some frequency in about 1940 and provokes biographical and historic readings: the second of Calder's two children had just been born and global war was entangling America.



*Cage within a Cage, c. 1939*



*Bifurcated Tower, 1950*



*Indian Feathers, 1969*

Building upon a very recognizable style and use of media, Calder experimented in the 1940s with a richer variety of materials, since metal was required for the war effort. The designation “constellation” was used for several of the resulting wood constructions. The term was borrowed from both Jean Arp and Joan Miró, whose reliefs and paintings offer the most obvious precedents for Calder’s quirky *Wooden Bottle with Hairs* (1943). This piece alone would qualify Calder as a Surrealist. The carved black hairs are peculiar and memorable adornments upon a smooth, unpainted, bottlelike body into which they are spiked at the top and in the center.

The towers of 1940 to 1950, which combine both mobile and stabile, are another example of Calder’s sculptural invention. The triangulated volumes of *Bifurcated Tower* (1950) cantilever off the wall to support clusters of minute mobile attachments of metal and wood, including a propeller and a cage. As of the 1960s, Calder’s stabiles assumed increasingly giant dimension. The weighty forms of these typically black-painted sculptures both tease and menace. Their radiating, flat metal planes puncture space. They are pleasingly organic, while being proudly industrial. Produced in metal workshops in France and America, they are held together with bolts, fittings, gussets, and ribs still visible beneath monochrome coatings. These large-scale stabiles—often with mobile elements—adorn public spaces around the world. *Indian Feathers* (1969) was originally titled *Sioux Feather Duster*, but the artist, then over seventy years old, chose the more conservative title. The six feathers are counterweighted at the bottom by a cut ovoid donut. The elements of the piece were fabricated near Saché, France, where Calder had established a house and studio in 1953. As of the late 1920s Calder divided his time between France and America. He became one of the first truly international American artists and produced the most obviously delightful body of abstract work in twentieth-century American art.



*Young Shadows*, 1959–60



## Louise Nevelson

**Born:** Kiev, Russia, 1900

**Studied:** Art Students League, New York

**Hans Hofmann School, Munich**

*Black Majesty*, 1955

Painted wood,  $27\frac{7}{8} \times 32 \times 19$  inches

Gift of Mr. and Mrs. Ben Mildwoff through  
the Federation of Modern Painters and  
Sculptors, Inc. 56.11

*Young Shadows*, 1959–60

Painted wood,  $115 \times 126 \times 7\frac{3}{4}$  inches

Purchase, with funds from the Friends of the  
Whitney Museum of American Art and  
Charles Simon 62.34

*Royal Tide II*, 1961–63

Painted wood,  $94\frac{1}{2} \times 126\frac{1}{2} \times 8$  inches

Gift of the artist 69.161

*Rain Forest Column VII*, 1962–64

Painted wood,  $111 \times 14\frac{1}{8} \times 14\frac{3}{8}$  inches

(with base)

Gift of the artist 69.219

*Rain Forest Column III*, 1967

Painted wood,  $113\frac{1}{2} \times 10 \times 10$  inches

(with base)

Gift of the artist 69.158

*Rain Forest Column VI*, 1967

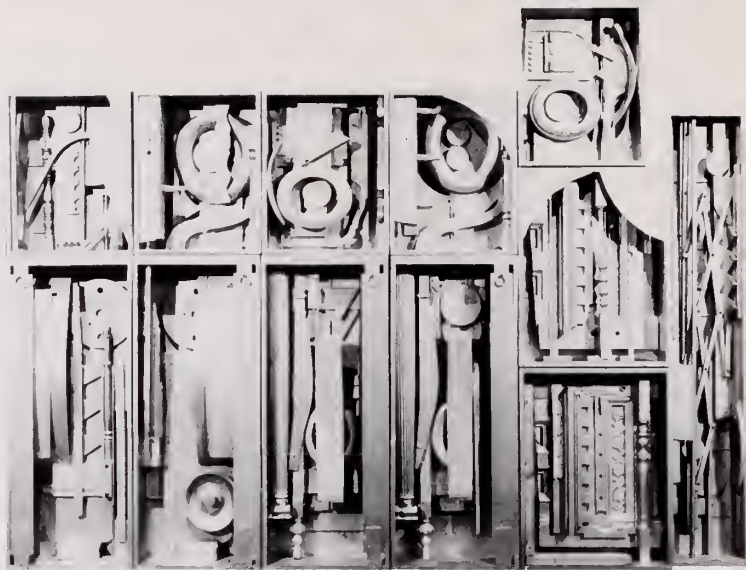
Painted wood,  $130\frac{1}{2} \times 10 \times 10$  inches

(with base)

Gift of the artist 69.215

In 1956, the Whitney Museum was the first institution to acquire a work by Louise Nevelson; it now owns more than sixty examples of her art. Nevelson's first retrospective was held in 1967 at the newly opened Whitney Museum on Madison Avenue at Seventy-fifth Street. One-artist shows at the Museum followed. The first, in 1970, exhibited gifts of the artist and of the Museum's primary patrons for sculpture, Howard and Jean Lipman. The second, a decade later, featured recreations of five of Nevelson's gallery and museum environments to celebrate the fiftieth anniversary of the Whitney Museum and the artist's eightieth birthday. In 1987, a selection of Nevelson's works from the Museum's holdings, together with several loans, was presented at the Fairfield County branch in Stamford, Connecticut. The bond between the Whitney Museum and Louise Nevelson has been long lasting and lively.

*Black Majesty* (1955), the first Nevelson acquired by the Museum, was an element in her 1955 installation at the Grand Central Moderns Gallery in New York. That exhibition, entitled "Ancient Games, Ancient Places," grew out of the artist's trip, in 1950, to archaeological sites in Mexico. *Black Majesty* represented one of the four continents visited by the installation's central figure, the *Bride of the Black Moon*. Such lofty, primordial symbolism prevailed in Nevelson's oeuvre. Through the 1940s, she had worked with simple terra-cotta and, on a few occasions, assembled wood scraps, but in 1955 she gave mythic status to her found-wood assemblages, coated in black. Her wood constructions became her standard and still most esteemed works. Using such basic shapes as the hat block and cut beams, Nevelson fashioned complex, often Cubist, arrangements. She arrived at the original notion of such wood assemblages by way of a trio of important



*Royal Tide II*, 1961–63

influences: the German-born painter Hans Hofmann, who taught her the fundamentals of Cubism; the Mexican artist Diego Rivera, whose murals impressed upon her the power of large-scale public projects; and the American sculptor Chaim Gross, whose figurative wood carving directed her first efforts. In *Black Majesty*, shadowy fragments of the figure remain, starkly and theatrically placed across a wood-slab stage. The sculpture's upper elements can be slightly rotated, such flexibility, on a much more comprehensive scale, being critical to separate sculptures that make up Nevelson's large installations.

*Young Shadows* (1959–60) advanced Nevelson's practice of stacking multiple elements. It consists of found-wood scraps encased in open boxes. Nevelson created these boxes as individual elements, whose placement within the total work was variable. They did not assume their final form until the work was sold. *Young Shadows* may be connected stylistically with the sculptures created for Nevelson's third installation at the Grand Central Moderns Gallery in early 1958. Reviewing this exhibition, Hilton Kramer observed that Nevelson had realized her aspiration of



*Black Majesty*, 1955

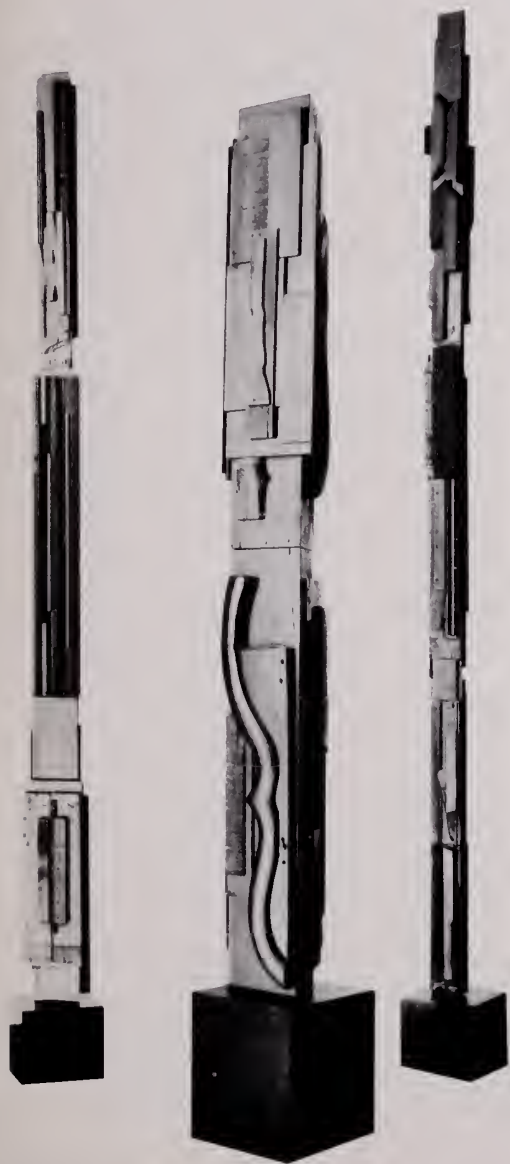


Left to right:

*Rain Forest Column VI*, 1967

*Rain Forest Column VII*, 1962–64

*Rain Forest Column III*, 1967



constructing “neither a relief nor a construction to hang on the wall, but an *actual wall*, in the literal, architectural sense, which was at the same time a work of sculpture.” Though Nevelson claimed at the time that black “doesn’t intrude on the emotions,” her choice of this color did charge her pieces with feeling. She sculpted in shadows, playing the mass off against its salient details.

In 1961, for her second installation at the Martha Jackson Gallery in New York, Nevelson turned to monochrome gold. *Royal Tide II* (1961–63), elements of which were in the Martha Jackson show, is again made up of urban detritus, now regally bathed in the hue most associated with luxury and affluence. The discarded ornamental taste of previous decades—architectural filigree stair banisters, wood toilet seats, and thick oval picture frames—are layered, and their often sinuous forms geometrically confined.

Since the 1940s, Nevelson has created numerous columnar sculptures, the early ones whimsically figurative. Her *White Dawn’s Wedding Feast*, an installation for the exhibition “Sixteen Americans” at The Museum of Modern Art in 1959, put white columns to dramatic and contrary use. Many more black columns were produced from 1959 through the late 1960s. In early 1959, a group of hanging so-called “sky” columns were installed for a Martha Jackson Gallery show. Hanging, freestanding, or against the wall, Nevelson’s columns work best when grouped, as in the large series of black *Rain Forest Columns*, five of which are owned by the Whitney Museum. In such fragment-skinned sculptures as *Rain Forest Column VII* (1962–64), Nevelson’s bas-relief, wall-bound boxes are rendered as attenuated, individual sentinels. With these columns, as with all Nevelson’s sculpture, it is the ensemble, carefully lit, that redefines ordinary space and endows it with mystery and mythical content.



*Untitled VII, 1983*

## Willem de Kooning

**Born:** Rotterdam, The Netherlands, 1904  
**Studied:** Rotterdam Academy of Fine Arts  
and Applied Sciences  
**Académie Royale des Beaux-Arts, Brussels**  
**Van Scheijl Design School, Antwerp**

*Woman in Landscape III*, 1968  
Oil on paper on canvas, 63½ × 42½ inches  
Purchase, with funds from Mrs. Bernard F.  
Gimbel and the Bernard F. and Alva B.  
Gimbel Foundation 68.99

*Clamdigger*, 1972  
Bronze, 59¼ × 29 × 23 inches (with base)  
Gift of Mrs. H. Gates Lloyd 85.51

*Untitled VII*, 1983  
Oil on canvas, 80 × 70 inches  
Partial and promised gift of Robert W.  
Wilson P.4.84

Willem de Kooning arrived in the United States in 1926 and settled in Manhattan the following year. His art developed slowly, for initially he pursued commercial work. His first one-artist exhibition at a New York gallery did not occur until the spring of 1948. The following fall, one of his works was presented in the Whitney Museum's 1948–49 annual exhibition of contemporary painting. This was only the second appearance of his art at any museum, the first having taken place twelve years earlier. Between 1948 and 1987, de Kooning's work has regularly been selected for the Whitney Museum's annual and now biennial contemporary surveys. He is the only artist whose work has been exhibited continuously over such a long period of time in these shows.

*Woman and Bicycle* (1952–53), the earliest of fourteen works by de Kooning now owned by the Whitney Museum, was acquired in 1955. This painting and *Door to the River* (1960), acquired the year it was made, are among the artist's greatest achievements and, as highlights of the Permanent Collection, remain on continuous view at the Museum on Madison Avenue at Seventy-fifth Street. The three works in this exhibition indicate the dual themes of de Kooning's maturity: the figure and the landscape. *Woman in Landscape III* (1968) is one of numerous female studies of the mid- and late 1960s. These follow two earlier *Woman* series, the first created from 1943 to 1949, and the second, more famous series between 1950 and 1953. The studies of the mid-1960s are slightly tamer than their sisters of the 1950s. They all, however, dissolve figure into background in an agitated pictorial struggle. The black of the slashed figure outline of the 1950s is traded for red; full-blooded kinetic sexuality replaces dark eyed, toothy grimacing. De Kooning's urban women of the 1950s moved in the next decade to



*Clamdigger*, 1972



*Woman in Landscape III*, 1968

the country and dwelt near The Springs at the end of Long Island, where de Kooning settled in 1963.

While his figurative painting remains dominated by women, de Kooning's most memorable sculpture is unquestionably male. *Clamdigger* (1972) falls in the middle of de Kooning's short and intense involvement—from 1969 to 1974—with clay-modeled cast bronze sculpture. De Kooning turned to a new medium at an age when many other people retire. He had sighted his subject—several diggers at the shore, armed with their tools—while bicycling near his studio. De Kooning's interpretation, as art historian Claire Stoullig has written, “evokes equally a Neanderthal man and the last survivor of a nuclear war.” His twisted metaphor of Long Island masculinity has spindly arms and legs that terminate in massive hands and feet. The clamdigger is largely sexed, and has sockets for eyes and a hollowed stomach. The handling of the bronze mimics the thickly applied and agitated paint of de Kooning's canvases.

In the 1980s, de Kooning's paintings display a simplicity and harmony that confirm their octogenarian maker's capacity to evolve stylistically. In *Untitled VII* (1983), waves of paint have been replaced by broad passages of white, contained by bands of bright color. Structurally related to de Kooning's abstractions of the late 1930s and early 1940s, these recent works also resemble Arshile Gorky's white-ground, outlined, biomorphic abstractions, executed in the mid 1930s when the two artists were particularly close and shared a studio. The curves and intersecting lines of *Untitled VII* keep the eye in motion as the forms and their white surroundings interact. De Kooning's anxious gestures of earlier decades have become calm and contained.

**Patterson Sims**  
Associate Curator, Permanent Collection  
Whitney Museum of American Art



## Selected Bibliography

### Alexander Calder

Arnason, H. H., and Pedro E. Guerrero. *Calder*. New York: D. Van Nostrand Co.; London: Studio Vista, 1966.

Arnason, H. H., and Ugo Mulas. *Calder*. New York: Viking Press, 1971.

Calder, Alexander. *Calder: An Autobiography with Pictures*. New York: Pantheon Books, 1966.

Hayes, Margaret Calder. *Three Alexander Calders: A Family Memoir*. Middlebury, Vt.: Paul S. Eriksson, 1977.

Lipman, Jean. *Calder's Universe*. Exhibition catalogue. New York: Viking Press in cooperation with Whitney Museum of American Art, 1976.

Marter, Joan M., Roberta K. Tarbell, and Jeffrey Wechsler. *Vanguard American Sculpture, 1913–1939*. Exhibition catalogue. New Brunswick, N.J.: Rutgers University Art Gallery, 1979.

Sweeney, James Johnson. *Alexander Calder*. Exhibition catalogue. New York: The Museum of Modern Art, 1943.

### Stuart Davis

Arnason, H. H. *Stuart Davis Memorial Exhibition*. Exhibition catalogue. Washington, D.C.: National Collection of Fine Arts, Smithsonian Institution, 1965.

Blesh, Rudi. *Stuart Davis*. New York: Grove Press, 1960.

Goosen, E. C. *Stuart Davis*. New York: George Braziller, 1959.

Kelder, Diane, ed. *Stuart Davis: A Documentary Monograph*. New York: Praeger Publishers, 1971.

Lane, John R. *Stuart Davis: Art and Art Theory*. Exhibition catalogue. New York: The Brooklyn Museum, 1978.

O'Doherty, Brian. *American Masters: The Voice and the Myth*. New York: Random House, 1973.

Sims, Patterson. *Stuart Davis: A Concentration of Works from the Permanent Collection of the Whitney Museum of American Art*. Exhibition catalogue. New York: Whitney Museum of American Art, 1980.

Sweeney, James Johnson. *Stuart Davis*. Exhibition catalogue. New York: The Museum of Modern Art, 1945.

Weber, Bruce. *Stuart Davis' New York*. Exhibition catalogue. West Palm Beach, Fl.: Norton Gallery and School of Art, 1985.

### Willem de Kooning

Cummings, Paul, Jörn Merkert, and Claire Stoullig. *Willem de Kooning: Drawings, Paintings, Sculpture*. Exhibition catalogue. New York: Whitney Museum of American Art in association with Prestel-Verlag, Munich, and W. W. Norton, New York, 1983.

de Kooning, Willem. *Willem de Kooning*. Exhibition catalogue. Pittsburgh: Museum of Art, Carnegie Institute, 1979.

Hess, Thomas B. *Willem de Kooning*. Exhibition catalogue. New York: The Museum of Modern Art, 1969.

Larson, Philip, and Peter Schjeldahl. *De Kooning: Drawings/Sculptures*. New York: E. P. Dutton for Walker Art Center, Minneapolis, 1974.

Rosenberg, Harold. *De Kooning*. New York: Harry N. Abrams, 1974.

Yard, Sally. *Willem de Kooning: The First Twenty-Six Years in New York, 1927–1952*. Ann Arbor, Mich.: University Microfilms International, 1981.

### Marsden Hartley

Haskell, Barbara. *Marsden Hartley*. Exhibition catalogue. New York: Whitney Museum of American Art in association with New York University Press, 1980.

King, Lyndel. *Marsden Hartley 1908–1942: The Ione and Hudson D. Walker Collection*. Exhibition catalogue. University Art Museum, University of Minnesota, 1982.

McCausland, Elizabeth. *Marsden Hartley*. Minneapolis: University of Minnesota Press, 1952.

Wilkin, Karen. *Marsden Hartley (1877–1943): Paintings and Drawings*. Exhibition catalogue. New York: Salander-O'Reilly Galleries, 1985.

### Gaston Lachaise

Carr, Caroline Kinder, and Margaret C. S. Christman. *Gaston Lachaise Portrait*

*Sculpture*. Exhibition catalogue. Washington, D.C.: National Portrait Gallery, Smithsonian Institution, 1985.

Kirstein, Lincoln. *Gaston Lachaise: Retrospective Exhibition*. Exhibition catalogue. New York: The Museum of Modern Art, 1935.

Kramer, Hilton. *The Sculpture of Gaston Lachaise*. New York: Eakins Press, 1967.

Nordland, Gerald. *Gaston Lachaise 1882–1935: Sculpture and Drawings*. Exhibition catalogue. Los Angeles County Museum of Art, 1974.

Nordland, Gerald. *Gaston Lachaise: Sculpture and Drawings*. Exhibition catalogue. Rochester, N.Y.: Memorial Art Gallery of the University of Rochester, 1979.

Nordland, Gerald. *Gaston Lachaise: The Man and His Work*. New York: George Braziller, 1974.

Seldes, Gilbert. "Profiles: Hewer of Stone." *The New Yorker*, April 4, 1931, pp. 28–31.

Sims, Patterson. *Gaston Lachaise: A Concentration of Works from the Permanent Collection of the Whitney Museum of American Art*. Exhibition catalogue. New York: Whitney Museum of American Art, 1980.

#### **Louise Nevelson**

Feinstein, Roni. *Louise Nevelson: A Concentration of Works from the Permanent Collection of the Whitney Museum of Art*. Exhibition catalogue. Stamford, Conn.: Whitney Museum of American Art, Fairfield County, 1987.

Glimcher, Arnold B. *Louise Nevelson*. Revised edition. New York: E. P. Dutton, 1976.

Lipman, Jean. *Nevelson's World*. Introduction by Hilton Kramer. New York: Hudson Hills Press in association with Whitney Museum of American Art, 1983.

Marshall, Richard and Edward Albee. *Louise Nevelson: Atmospheres and Environments*. Exhibition catalogue. New York: Clarkson N. Potter in association with Whitney Museum of American Art, 1980.

Nevelson, Louise. *Dawns + Dusks*. New York: Charles Scribner's Sons, 1976.

Wilson, Laurie. *Louise Nevelson: Iconography and Sources*. New York and London: Garland Publishing, 1981.

#### **Georgia O'Keeffe**

Goodrich, Lloyd, and Doris Bry. *Georgia O'Keeffe*. Exhibition catalogue. New York: Whitney Museum of American Art, 1970.

Kuh, Katherine. *The Artist's Voice: Talks with Seventeen Artists*. New York: Harper & Row, 1980.

Lisle, Laurie. *Portrait of an Artist: A Biography of Georgia O'Keeffe*. New York: Seaview Books, 1980.

Messinger, Lisa Movitz. "Georgia O'Keeffe." *The Metropolitan Museum of Art Bulletin*, 42 (Fall 1984).

O'Keeffe, Georgia. *Georgia O'Keeffe*. New York: Viking Press, 1976.

Sims, Patterson. *Georgia O'Keeffe: A Concentration of Works from the*

*Permanent Collection of the Whitney Museum of American Art*. Exhibition catalogue. New York: Whitney Museum of American Art, 1981.

Stieglitz, Alfred. *Georgia O'Keeffe: A Portrait by Alfred Stieglitz*. Introduction by Georgia O'Keeffe. New York: The Metropolitan Museum of Art, 1978.

#### **John Sloan**

Brooks, Van Wyck. *John Sloan: A Painter's Life*. New York: E. P. Dutton, 1955.

Goodrich, Lloyd. *John Sloan*. New York: Whitney Museum of American Art, 1952.

Holcomb, Grant, III. "A Catalogue Raisonné of the Paintings of John Sloan, 1900–1913." Ph.D. dissertation. Wilmington: University of Delaware, 1972.

Scott, David, and John E. Bullard. *John Sloan 1871–1951*. Exhibition catalogue. Washington, D.C.: National Gallery of Art, 1971.

Sims, Patterson. *John Sloan: A Concentration of Works from the Permanent Collection of the Whitney Museum of American Art*. Exhibition catalogue. New York: Whitney Museum of American Art, 1980.

Sloan, John. *Gist of Art*. Revised edition. New York: Dover Publications, 1977.

St. John, Bruce. *John Sloan*. New York: Praeger Publishers, 1971.

St. John, Bruce, ed. *John Sloan's New York Scene*. New York: Harper & Row, 1965.

This exhibition was organized by Patterson Sims,  
Associate Curator, Permanent Collection,  
Whitney Museum of American Art.

Copyright © 1987 Whitney Museum of American Art,  
945 Madison Avenue, New York, New York 10021  
Design: Homans Design, Inc.  
Typesetting: Trufont Typographers, Inc.  
Printing: Eastern Press, Inc.

All photographs are by Geoffrey Clements,  
with the following exceptions: Pierre Dupuy  
(Nevelson, *Rain Forest Column* installation),  
Bruce C. Jones (de Kooning, *Untitled VII*),  
Peter A. Juley and Son (Sloan, *The Picnic  
Grounds*), Steve Sloman (O'Keeffe, *Single Lily  
with Red*), Jerry L. Thompson (Calder,  
*Bifurcated Tower, Indian Feathers, Wooden  
Bottle with Hairs*; Lachaise, *Dolphin  
Fountain, Head* [1928], *Head of a Woman*,  
*John Marin, Torso with Arms Raised*).

Front cover:  
Georgia O'Keeffe  
*Single Lily with Red*, 1928

Back cover:  
Gaston Lachaise  
*Head*, 1928

## **Whitney Museum of American Art at Equitable Center**

787 Seventh Avenue  
New York, New York 10019  
(212) 554 1000

### **Hours**

Monday, Tuesday, Wednesday, Friday, 11:00 a.m.—6:00 p.m.  
Thursday, 11:00 a.m.—7:30 p.m.  
Saturday, 12:00 noon—5:00 p.m.  
Free admission

### **Gallery Talks**

Monday–Friday, 12:30 p.m.  
Tours by appointment

### **Staff**

Kathleen Monaghan, Branch Director  
Paula Breckenridge, Manager  
Allison Reid Shutz, Gallery Coordinator  
Erika M. Wolf, Gallery Coordinator

**The Museum and its programs are funded by The Equitable.**



**Alexander Calder**

**Stuart Davis**

**Willem de Kooning**

**Marsden Hartley**

**Gaston Lachaise**

**Louise Nevelson**

**Georgia O'Keeffe**

**John Sloan**